

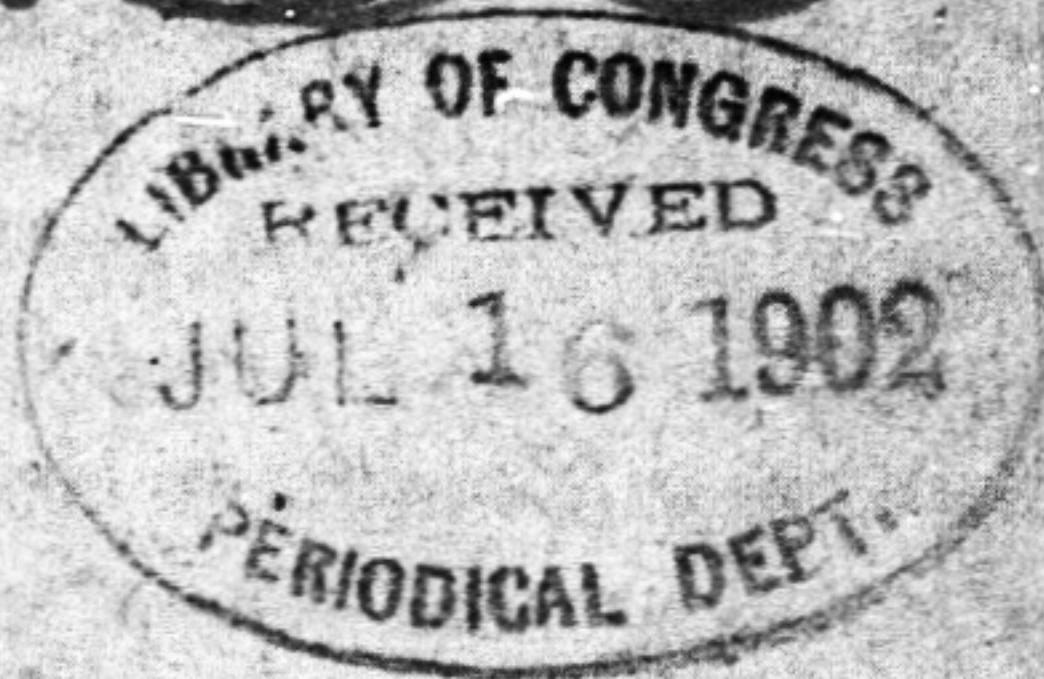
April, 1902

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*The*

# PHONOGRAM





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*¶ Printed Monthly for those interested in the Arts of Recording and Reproducing Sound; also for those interested in Animated Pictures. ¶ Official Handbook of The Order of The Phonogram. ¶ A very Special Department will be devoted to all Questions and Answers relating to Phones, Graphs, Grams, and Scopes. Correspondence welcomed by the Editor.*



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NOTES.

¶ Poor Crampton is dead. My readers doubtless remember my telling about the "Tongueless Lecturer." To be exact, it was in the August PHONOGRAM. Crampton attracted attention in Brooklyn last April, when it was announced that he was to have his tongue removed in an operation for cancer. Before going to the Seney Hospital he spent many hours lecturing into a Phonograph. After the operation Crampton took his Phonograph and gave lectures with it all over the State.

¶ Editor of THE PHONOGRAM :

Dear Sir :—I find in your paper an article by W. J. Killea, with whom I am well acquainted. This subject is on what we call the SCRATCH-O-PHONE, meaning the Gram-o-phone. I have a friend who owns one of these instruments ; he had a funny record on Limburger cheese and advised me to take a record from it on my Home Phonograph and I did. I told no one of it and next evening I played it for my wife. She listened ; when it started she exclaimed, "Was the window open when you took that record ?" I said, "Why ?" She said, "I hear a locomotive letting off steam and it spoiled the record."

It was the reproduction of that SCRATCH-O-PHONE and the scratch was there. I agree with Mr. Killea.

C. GRANT DAVIDSON.

¶ A Friend of mine in the Business sends me a photograph of the front of his store ; showing The Boy, in oil, considerably larger than life size, sitting on the sign that advertises his business, over his front door. Now that The Boy has become such a Symbol of Phonograph Realism, my comment on this bit of enterprise is that it's



very enterprising. Friends, one and all, go to the store



with the "Sign of the Boy."

Such an enterprising man as to advertising is sure to be enterprising in other ways too.

He probably carries a large stock of Phonographs of all kinds; and doubtless keeps *every* Record in the List.

You're sure to get what you

want in such a store.

¶ Then there's the sandwich man. You've doubtless seen him and know the genus and the species. He's usually a wreck cast ashore from the ocean of the business world, stranded by ill luck or adversity on the beach of despair. Cold and shivery on days like these, he tramps slowly up and down on the sunny side of the street, bearing on



chest and back or up aloft on his should-

ers, the business sign of his bloated plutocratic employer.

He has invaded the Phonograph business.

In New York alone there are at least a

half a dozen of these fellows, each carrying

the "Sign of the Boy." Again I say my

say "Enterprise." The buyer of Phono-

graphs or Records will, do well to patronize

the Dealers who employ these sandwich

fellows. Enterprise is an evidence of more

enterprise. Success succeeds. The suc-

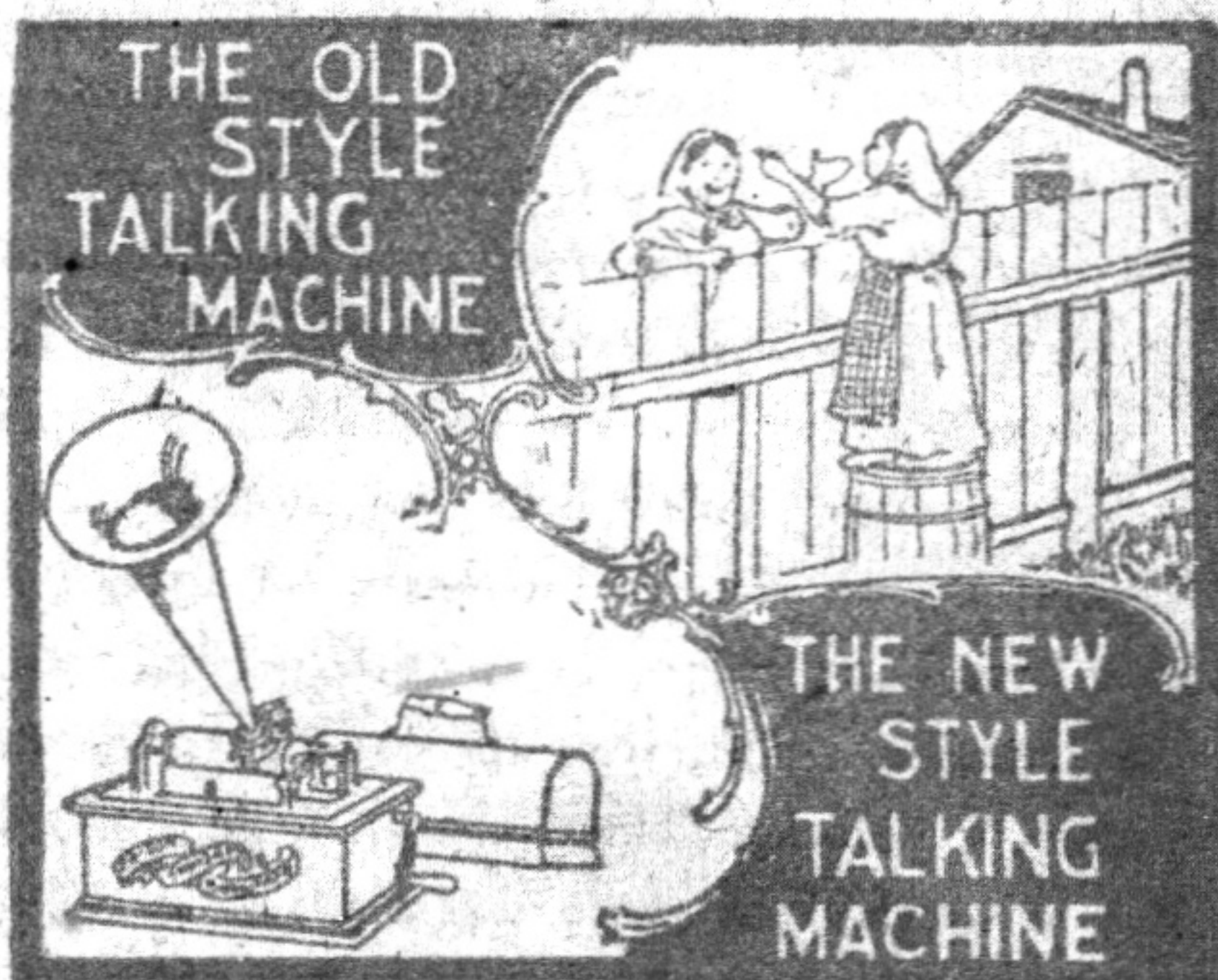
cessful enterprising Phonograph Dealer is the man you want

to buy from.





¶ Another one of my Dealer Friends sends me an amusing picture showing the old and the new style of talking machines. I reproduce it herewith. As an Advertisement, he tells me it served its purpose ; it caught the eye and called attention to the Phonograph. *That* is the mission of an Ad.



¶ In my next issue I will print the first of a series of papers telling how Edison Moulded Records are made. This article will be illustrated and will take the reader, step by step, through the Edison Works, showing him the details of manufacture with as much clearness as though he were visiting the works in person.

¶ Now is the time to subscribe. Thirty cents.



¶ "Looking for the Band!" Truly the Phonograph is the Acme of Realism. Art asks no higher praise than to deceive the Critics by its naturalness. And the Phonograph has cozened critics in all walks of life, by its unsurpassed powers of mimicry and its truthful reproduction of all kinds of sound.

All hail, therefore, the Realism of the Phonograph!

THE PHONOGRAM has printed many such anecdotes. Last month I told of the Rube who imposed upon himself, and elsewhere in this month's issue, I tell of the unsophisticated Bushman. In my very First Number I related squibs about the Deacon and the supposed Horse Race; also the guileless Farmer who lost his drink in his hurry to tie his horses because "The Band" might frighten them. Then in June, 1900, Miss Millie hears her lover (in her imagination), and the Parrot swears softly at its talkative rival. In October, 1900, Jerry-the-cat hunts for Kitty. Last February, a year ago, there appeared the story of the Kaffir Boy who thought there was a Devil in the Box, and in March, the Sultan of Sulu is jockeyed by a U. S. Naval Officer with an Edison Phonograph. Again, in recent issues, Brer Fox is decoyed, Doggie hears his Master's Voice and the Bold Burglar skedaddles. In May, 1901, I printed the story of Alderman Zeman, and the shameful way he bamboozled his innocent Baby. Last of all, I cite the Advertisements of the National Phonograph Company, showing the inquisitive Boy with the Hatchet, just on the point of carrientioning his Papa's Phonograph, "Looking for the Band."

¶ Thus does the Phonograph create Illusions. Illusions that we Older Ones love; illusions that we Educated Ones enjoy.



¶ We hear the Opera in our own homes, and see through the mists of memory the lighted stage, the gay boxes, the sparkle of diamonds and the radiance of fair women; we hear the voice of Campanini, Gerster, Melba and Calvé; de Reszké, Scotti and Alvarez; and hosts of lesser Operatic stars.

¶ We hear the Band; and our minds muster up John Philip Sousa or Gilmore or Victor Herbert.

¶ We hear the Orchestra; and we are carried back to the ball room and happy recollections of our youthful gayeties.

¶ We hear the precious voices of family and friends, even though they be dead. It is a remembrance reduced to the visible presence. It preserves what otherwise would have perished, and it entertains and amuses people of all ages and stations beyond any device ever invented.

¶ The world owes this wonderful invention, and its present advanced development, to the great genius of THOMAS A. EDISON.

¶ Therefore I say, let the Phonograph continue to beguile us, to delude us, to snare us, to play upon our credulity. We like it and will continue to like it. It is pleasant to be mystified, and as long as human nature is just what it is, so long will the Phonograph reign supreme.

¶ So, good Critics, one and all, children and grown ups, birds and animals, savage and civilized—so will ye continue to be deceived by the Realism of the Phonograph; whether Rube or Kaffir, Back-block Native or Fox Terrier, Sentimental Maiden or Guileless Countryman, Sly Fox or round-eyed Jerry Cat, Sultan of Sulu or Alderman Zeman's Baby, a Deacon or a Burglar, or an Inquisitive Boy with an Axe.



¶ The National Phonograph Co. has immortalized "The Boy with the Axe."

He is the Substance of an Idea.

The Realism of the Phonograph is expressed in his person, in his uplifted arm, in the poised Hatchet.

He is "Looking for the Band."

He has converted thousands by his mute praise of the Phonograph's Power.

He has become the Symbol of this Power.

His picture is familiar to the Peoples of the entire world. There are languages and languages and languages on this Earth of ours, but a Picture is a Universal Language.

¶ And now The Boy has become a Statue. In the guise of a tiny bronzed image, he will live forever. Ink may fade and paper may decay; but the Bronze Boy will still be telling his silent story of the Phonograph, when in future ages, Macaulay's New Zealander comes to sketch the ruins of St. Paul's.



In the shape of a handy paper weight the Bronze Boy is for sale by Phonograph dealers (and others) everywhere.

HEIGHT.  $3\frac{1}{2}$  inches. Base measures 3 by 3 inches. Weight, 2 pounds. Price, securely boxed, \$1.50.



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## THE PHONOGRAPH AS A WITNESS.

When Mr. Edison invented the Phonograph he thought he had merely perfected a toy for the amusement of those who find an interest in scientific novelties. He has said, in fact, that the Phonograph is the only toy he ever invented. It is well known that Mr. Edison wastes no time on inventions that promise no practical utility or commercial value. But the Phonograph, wonderful as it seems to the average mind, came so easy he couldn't help himself.

Mr. Edison has lived to see the Phonograph become something else than a mere toy. It is true that it has furnished instructive entertainment in thousands of homes. The various forms in which the original Edison invention has been embodied in talking machines have led to the development of extensive industries and the employment of large capital. The machines are used in many of the large mercantile establishments of the country, taking the place of stenographers in the dictation of correspondence.

It remained for Chicago to introduce the novelty of a Phonographic cylinder as a witness in a coroner's inquest. In the investigation of the Larson murder now in progress in this city it is claimed that the defendant, charged with the crime, will base his defense solely upon an alibi to be proven by a Phonograph into which he talked in the home of a friend at the time the murder is said to have been committed. Into this Phonograph it is claimed, the defendant told a "sailor's story."

The cylinder bearing the record of the story was afterwards broken, but it is the belief of the defendant that it can be patched up in such a way as to reproduce his voice so that it may be recognized and establish his innocence.



It requires no very deep scientific knowledge to see that the testimony of a Phonographic record would be more conclusive and convincing than the testimony of a score of fallible human witnesses. The apparatus simply can't lie.

—From the *Chicago Record-Herald*.

*Perfect reproductions of sound are obtained by using the Edison Record and the Edison Phonograph.*—CHAPIN.

### COULDN'T FOOL HIM.

Early one Saturday morning (about 8.30, in the year 1893) the writer was adjusting and oiling his Phonographs preparatory to a big day's hard work at his Phonograph parlor, when in came a big, sturdy specimen of the Australian countryman, what you would term a "hayseed." I politely bade him "Good morning" and asked him what I could do for him. He replied with a host of "back block" expletives, that he had heard a lot about the bloomin' fake and asked how much it would cost to look at it. I replied that he could look to his heart's content, but that if he wished to listen to it, the charge would be six pence (equal to twelve cents in American money). He looked over the list, informed me his best gal's name was Mollie, and selected, "Mollie and I and the Baby," by Geo. J. Gaskin. I told him to do as I did, and put the ear tubes in his ear and listen. I started the machine and watched his expression. He listened to one verse, put down the ear tubes and said, "I'll wait until someone else comes in." I asked why and he replied, "I don't want him to bust his big throat just for six pence." I tried to explain the working of the instrument to him, and this is the reward



I got. "Mister, you're a darned Yankee, and I am from the back blocks," (and here he drew himself up and said with a look of withering contempt), "If I am from the country, you can't fool me. You've got that bloke down in the cellar."

DR. W. H. H. LANE,  
Sydney, N. S. W.

*Modern times have not produced the equal of the Phonograph for amusement and instruction.*—CHAPIN.

### A NOVEL ENTERTAINMENT.

A recent evening party given in our city will prove of interest to readers of THE PHONOGRAM. Prizes were offered to the persons, who, in a given time, would compose the best advertisements of different articles, familiar to all. The host gave out little cards to which were attached lead pencils and on the top of each card was written the name of the article of which an advertisement was to be written. I received a card giving the EDISON Phonograph as my theme and I won the first prize. Here is the little poem I composed :

Laugh and grow fat  
The philosopher says ;  
The way to do that ?  
There are several ways.  
The longest and loudest and healthiest laugh  
Made only by EDISON'S Phonograph.  
A. W. GREEN.

*The Phonograph reproduces every pleasure sound can give.*—CHAPIN.



## POINTS PERTAINING TO THE USE AND CARE OF THE EDISON PHONOGRAPH.

(Commenced in December number, 1900.)

By C. W. NOYES.

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### CHAPTER XI.—*Making Instrumental Records.*

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Records of solo instruments are attractive and are excellent subjects for experiment.

The amateur who wishes to become proficient in the art of making instrumental records should begin by experimenting as much as possible with the individual instruments which comprise the band or orchestra; particularly the solo instruments, such as cornet, clarinet, piccolo, trombone, saxophone, violin, 'cello and flute.

We will take these instruments in the order as given above and the practical hints given as to position, etc., refer only to these instruments *when used for solo work.*

The cornet.—Place this instrument about four feet away from the horn and instruct the player to use caution in playing high notes by turning his cornet to the side pointing away from the horn when a high note is played. Triple tongueing should be rendered as smoothly as possible; and this is rather difficult, for many cornetists while being able to triple tongue, are unable to do so evenly. For this reason it is advisable not to attempt to make a record of a selection containing much triple tongueing unless the cornetist is very proficient, as poor work on his part will spoil the record, no matter how good the reproduction in itself may be. A cornet record to be perfect must have that peculiar brassy sound characteristic of the instrument but must not blare or blast.



The clarinet.—This instrument is extremely difficult to record correctly but a perfect record of a clarinet solo is beautiful and the owner may well be proud of it. Place the instrument about two or three feet from the horn and instruct the player to hold his instrument pointing toward the floor. It is not necessary to have the instrument pointing up toward the horn as it is hard for the player to assume this position. The reproduction of the clarinet should contain the resonant and soft woody tone of this instrument particularly in the low register.

The piccolo.—Place the instrument directly in front of the horn with the player facing a little toward one side.

The trombone.—Place the instrument about five or six feet from the horn and observe the same caution as given for cornet.

*(To be continued.)*

## AN IMPERISHABLE PHONOGRAPH RECORD.

The possibilities of the Phonograph have been the theme of romantic speculation from time to time. They were especially rife just after the instrument was invented. The belief that the human voice, in comparative naturalness, could be preserved for hundreds of years after its tenement had fallen into decay, may have seemed uncanny at first, and yet it appealed to that instinct which is keenly sensitive to the utter perishableness of all things mortal. But for several years the expectations of the scientists as to the durability of the Phonographic process first employed received no encouragement. It was found that the cylinders used would not stand the ravages of time, being necessarily of soft, impressionable material. But just when hope had been practically abandoned Mr. Edison, the



always resourceful inventor, comes forward with the announcement that he has solved the problem of durability.

Those who take an interest in the processes by which many wonderful things are accomplished find much to their liking in the invention of the new cylinder. The ordinary record, which is made on wax, is placed between two gold electrodes. Then the air is exhausted and a spark is passed into the vacuum, and this in turn produces a thin vapor of gold, which is deposited in the finest imaginable layer upon the record. A thin electroplate of copper is then put over the gold. Then the wax is removed, leaving in place of a cylinder a thin tube. Next the inner, or golden, part of the tube, is given a coating of silver, and last of all the copper, which has answered merely as a frame for perfecting the finished tube, is dissolved by hydrochloric acid, and there remains a perfect reproduction in gold, backed by silver, of the original impressions. This is said to take the place in every way of the original record, and being made of an imperishable metal wax reproductions may be made from it at will, or it may be used in its original form.

Just at present interest in the Phonograph may be lessened considerably by the atrocious graphophone, which is found to be a drawing card for the curious in cigar stores and saloons. This form of elaborating voice production is harsh, unnatural and wholly disagreeable. But the perfected Phonograph furnishes a good example of the human voice in conversation, and through this improved process it arouses anew the interest made by the first claims of its inventor.—From the *Kansas City Star*.

*The Edison Phonograph is a perfect talking machine.*



## CUPID, IN PHONOGRAPH, LAUGHED AT QUARANTINE.

Miss Nellie Stone, one of the belles of Ottawa, Ohio, was married recently in Oswego, N. Y., by Phonograph to J. F. Duncan, of that city. The regular marriage ceremony was impossible, owing to the fact that the home of the relatives with whom Miss Stone was stopping awaiting the marriage was suddenly placed under strict quarantine for smallpox.

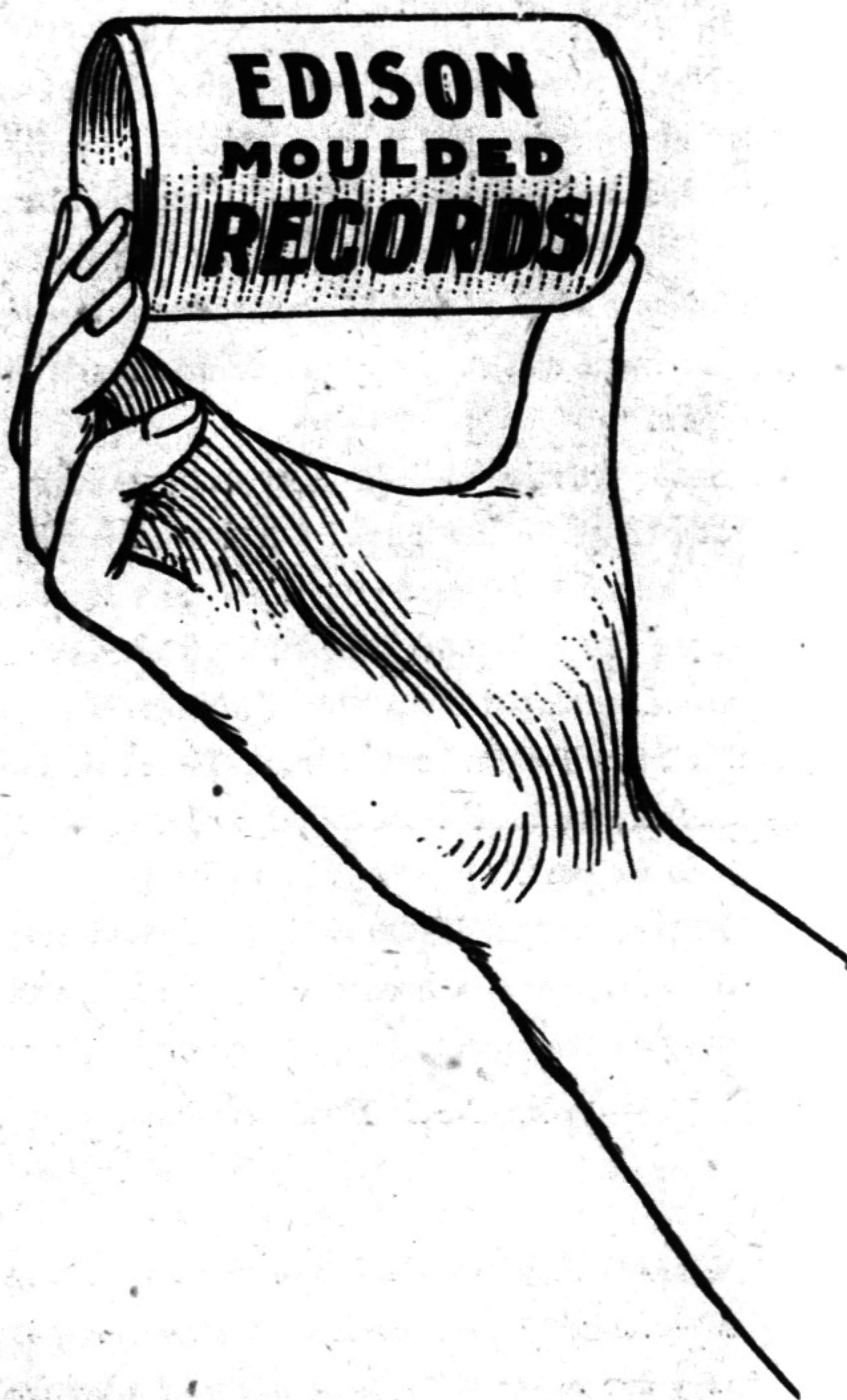
Miss Stone was in such a nervous condition over the delay that her physician advised a Phonograph marriage, which is asserted to be perfectly legal. In her room at the house where she was quarantined Miss Stone in the presence of witnesses, repeated into the Phonograph, the words, "I, Nellie Stone, do take this man, James F. Duncan, to be my lawfully wedded husband, for better or for worse, till death do us part."

The Record was then removed, fumigated and taken to the Duncan residence, where the bridegroom and a clergyman performed their part of the ceremony.

—From *New York Telegram*, Jan. 27, 1902

*It takes only Half an Eye to recognize the superiority of genuine Edison Phonographs; they are made with accuracy and precision, to uphold the Fame of the Name of the Man who stands behind them. —OPENEER.*



**NATIONAL PHONOGRAPH COMPANY**

**FACTORY, Orange, N.J., U.S.A.; NEW YORK OFFICE  
135 Fifth Ave.; CHICAGO OFFICE, 144 Wabash  
Ave.; FOREIGN DEPT., 15 Cedar St., N.Y.**